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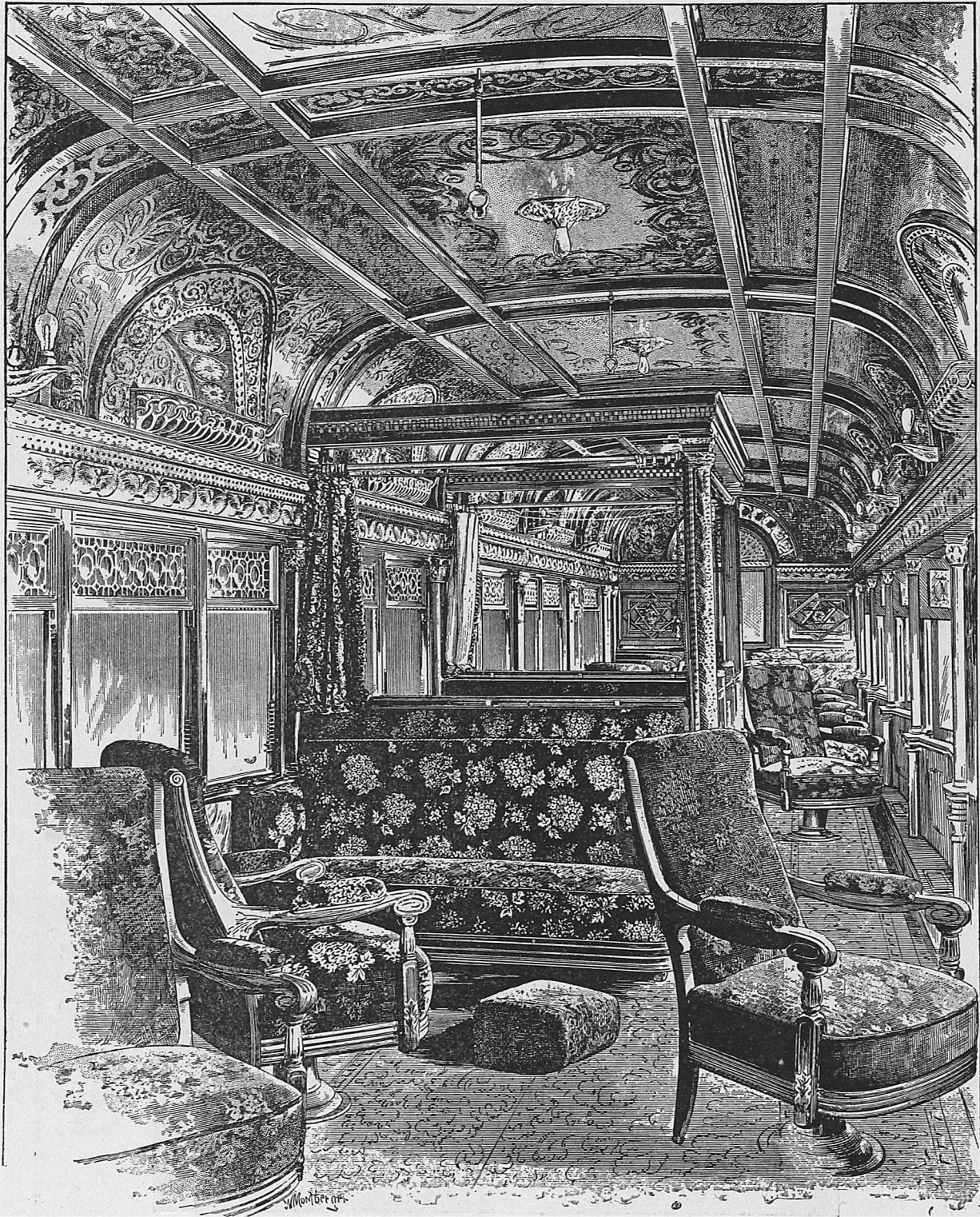
## THE DECORATOR AND FURNISHER.

### DRAWING-ROOM CAR, BOSTON & ALBANY RAILROAD.

WE present to our readers on this page an engraving of one of four remarkably handsome drawing-room cars, which have been built lately for the Boston & Albany Railroad. The credit for the general design of the car and its constructive details belongs to the veteran master carbuilder of the

trucks of ordinary Boston & Albany patent. Allen paper wheels are used, forty-two inches diameter on tread, the wheel-base of each truck being eleven feet. The centre wheels of each truck have no flanges. The cars are heated by the Martin system, which is now used on upwards of one hundred cars on the Boston & Albany.

The cars are lighted by electricity, the Julien battery being employed. The roof framing is novel and simple, the carlines being made of straight-grained ash one inch by one-half inch,



INTERIOR OF DRAWING-ROOM CAR BUILT FOR THE BOSTON AND ALBANY RAILROAD.

road, Mr. F. D. Adams. The interior finish of the car was designed by Mr. Bruce Price, the eminent architect, who designed the decorations and interior finish of the well known bay window cars on the Pennsylvania Railroad.

Each of the four cars is sixty-four feet long over end sills, nine feet six inches wide outside sills and eight feet eight inches floor to ceiling. Two of the cars have smoking rooms and accommodate twenty-seven passengers. The other cars have thirty-six seats. All the cars are carried on two six wheeled-

three being laid together and glued up on a form, so that when dry the carlines are curved to the form of the roof. The weight of each car complete is about eighty thousand pounds.

The interior finish is in mahogany richly carved, and with metal work of statuary bronze. Mr. Price has been most happy in the treatment of the turtle back ceiling and the bay window sides. The design and decorations are pure Byzantine. The colors are so low in tone that on first entering the car is impressed with its refined and restful elegance, entirely free from any



## THE DECORATOR AND FURNISHER.

glitter other than that of the leaded crystal plate glass over each window.

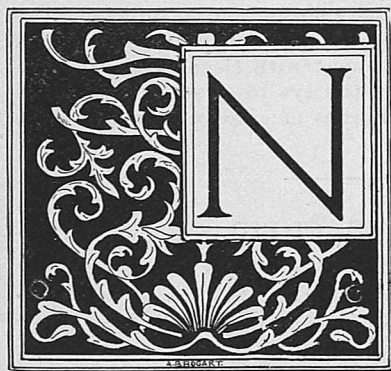
The makers and designers have very successfully endeavored to make a car that would enable one to shorten a journey, by providing various conveniences that require some study to be fully appreciated. Every piece of metal work, from the heat register in the floor, the umbrella cup and holder (by the side of each chair), the capitals and bases, sash trimmings, bundle racks, and old Roman lamp, to the electrolier in the ceiling—all so quiet in color as to be hardly noticeable unless looked for—is in itself an art study.

The ceiling is in imitation of old leather with a ground of tarnished gold, the decoration being in delicate off-hand pencil lines.

The lunette or baggage rack window, which is shown in the accompanying engraving, enables the rack to be placed so that it projects but three or four inches into the car, yet affording the usual baggage space. It is especially serviceable in breaking the sides of the ceiling, so that the impression of a tunnel is completely obviated, and it gives an appearance of greater width and height, and affords a flood of light upon the surface of ceiling heretofore in shadow. It can also be arranged to assist the ventilation, as do the old deck windows.

### THE SUMMER COTTAGE OF G. CADWALADER HAMMILL, ESQ., AT SARATOGA SPRINGS.

BY HENRY M. POOLE.



Our departure from old time customs is more marked than that which tends to isolate the denizens of cities in their own country homes during the summer months. A few years ago and they who were able to meet the expense regularly spent several weeks in July and August in those huge caravansaries which sparkled with lavished gayety for a short period, to be relegated to silence and gloom during the remainder of the year. These scenes of splendor have not passed away, but their brief and fitful brilliance grows more commonplace year by year. The best families, best in the true sense of the word, are providing themselves with homes graded according to their tastes and incomes. In these they quietly live from early spring till late autumn, and give to their environments that care which should always be bestowed upon human habitations. Among them are included the inexpensive summer lodge of the wilderness or the seashore, the more ornate cottage of the man of moderate means, or the palatial residence of the owner of Aladdin's lamp, whose magic converts a solitude into an Eden. None are now furnished by contract in the old stereotyped style, on the contrary each one is more and more an index of the artistic perception and originality of the owner.

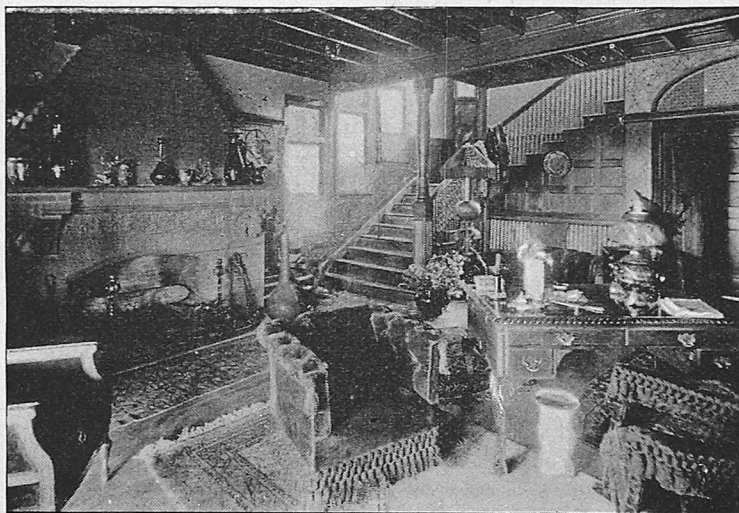
There is no doubt that this change from the holstery—which must always meet the need of the great traveling public, tends toward universal culture, refinement and the fostering of all the arts of decoration. It indicates an increasing desire among our population to make home the nucleus of whatever tends toward "the true, the good and the beautiful."

Like other summer resorts Saratoga Springs has felt the change and summer cottages are springing up along the principal streets, making the noted place one of the handsomest cities of handsome homes in this country.

Among those finished within a short period is the cottage built by G. Cadwalader Hammill, Esq., after plans furnished by J. Langford Warren, Esq., of Boston, Mass. The interior decorations were chiefly designed by Mrs. Barnes Bruce of Washington, D. C., and Saratoga Springs, assisted by Mrs. Hammill in the selection of colors and fabrics.

The architecture of the cottage, which abuts upon Hilton's Park, is marked by no very striking external effects, but the interior is distinguished by picturesqueness and originality. The vestibule opens into one corner of a sitting room some twenty feet square. The corner on the same side and at the right is occupied by a broad staircase of polished oak rising with one land-

ing to the second floor. With it climb three narrow windows having small octagonal upper panes of colored glass; on the landing ticks an antique mahogany and brass trimmed clock. The space between the entrance and the stairway is occupied by an oaken settee, the seat opening like a chest with hinges and clamps of ornamental wrought iron.



PARLOR IN G. CADWALADER HAMMILL'S COTTAGE, SARATOGA, N. Y.

The prominent feature of the second side of the room or that adjacent to the staircase is a chimney, eight feet in width, built into the room and sloping up, pyramidal form, to the ceiling; the materials brick and terra cotta. The corners are finished with lion's heads, natural size, and the fire utensils and fender of heavy wrought iron, the whole making a striking and unique feature of an elegant apartment.

At the farther corner of this side of the room and diagonally opposite to the broad entrance is the doorway leading to the music room, a circular bay some twelve feet in diameter. Continuing along the third side is a triple French window opening upon a broad piazza and in the adjacent corner of the fourth side a wide doorway leads into the dining room.

The flooring of the sitting room is of polished oak and the same wood in square and oblong beveled panels, form a wainscot reaching to the frieze.

It is this frieze, painted on a continuous strip of canvas twenty-seven inches wide, by Mrs. Barnes Bruce, which completes the distinctive character of the room. On a back-ground of melting turquoise blue, delicately shaded and toned, are thrown branches of the dog wood, the buds and blossoms varying from white to pinkish white and dull brownish green. The sprays are full of life and motion and there is no repeat.



DINING-ROOM IN G. CADWALADER'S HAMMILL'S COTTAGE, SARATOGA, N. Y.

The ceiling of this room is open-timbered with oak. The furniture showing no wood, is covered with olive plush, noticeable among which is a broad low divan between the entrance and the dining room, piled with sofa cushions covered with silk in dull orange, old gold, deep blue green and copper red. On the